

“*Drummer* was a map of leather culture, and Fritscher and his books are unabashed and uninhibited tour guides.” —**Chuck Renslow, founder, Leather Archives & Museum and International Mr. Leather (IML)**

“I invite you all to join us in this extraordinary walk down memory lane.” —**Jeanne Barney, First and Founding LA Editor-in-Chief of *Drummer***

“What rollicking fun...to reopen old friendships and even some ancient hostilities of that golden age. To be a bystander to those vibrant talents and hear again those voices.... Can you imagine the pleasure in being able to put one’s arms around some of those people, just like you maybe should have done back then when they were still around and available?”
—**John Embry, founding publisher of *Drummer***

“Those concerned with the preservation of GLBT history are very fortunate that Fritscher has such a remarkable memory for the people, places, and pivotal events he has witnessed. His long association with *Drummer* in San Francisco placed him at the center of the revolution.”
—**Catherine Johnson-Roehr, The Kinsey Institute**

“There is no written account of Old Guard leather. Fritscher’s detailing of the *Drummer* Boom is unparalleled and we need it.”
—**Dave Rhodes, publisher, *The Leather Journal***

“Fritscher is about as informed as anyone on the history of erotic writing, its importance, and the state of erotic publishing today. According to him, religion and nipple clamps were invented for the same reason, namely that everyone likes being bottom of the domination pile.”
—**Bruno Bayley, *Vice Magazine***

All-around leatherman Jack Fritscher chronicles our leather lifestyle. His books on people, places, events, and ideas in our world are accurate, and seethe with the fervor of our lives in those bygone days.”
—**Mr. Marcus, *Bay Area Reporter***

“Fritscher invented the South of Market prose style and its magazines.”
—**John F. Karr, *Bay Area Reporter***

Fritscher “added journalistic realism to the magical thinking and masturbatory desires of *Drummer* readers. It was the original bible of leather culture.” —**Lauren Murrow, “Jack Fritscher, Peter Berlin, Annie Sprinkle, and the Cockettes: The Pioneers of San Francisco’s Sexual Heyday,” *San Francisco Magazine***

“Jack Fritscher is the prolific author who since the late Sixties has helped document the gay world and the changes it has undergone.”
—**Willie Walker, founder, GLBT Historical Society, San Francisco**

“Fritscher brings a loving ear, erotic eye, and lyric voice to American Gay Popular Culture, and is an archivist active in researching, recording and preserving the heritage of gay history.”
—**Ron Suresha, author, *Bears on Bears***

“Fritscher is a key player...This is must reading for those who want to know more about their past and for those who simply want to relive the days when it was fun to be gay.”
—**David Van Leer, author, *The Queening of America***

“In 1977 Jack Fritscher became editor-in-chief of *Drummer* and introduced into ‘mainstream’ gay media such artists as Tom of Finland, Robert Mapplethorpe and David Hurler (Old Reliable), and showcased talents such as Robert Opel, Arthur Tress, Samuel Steward (Phil Andros), Larry Townsend, John Preston, Wakefield Poole, Rex, and A. Jay. Through Fritscher’s work with *Drummer* the gay-identity word *homomascularity* was coined as well as redefining S&M as ‘Sensuality and Mutuality’ (1974). Documenting on page the dawn of the ‘Daddy’ and ‘Bear’ movements, Fritscher was the first writer and editor to feature ‘older men’ (*Drummer* 24, September 1978) and ‘Mountain Men Bears’ (*Drummer* 119, July 1988) in the gay press.” —**BacktoStonewall.com**

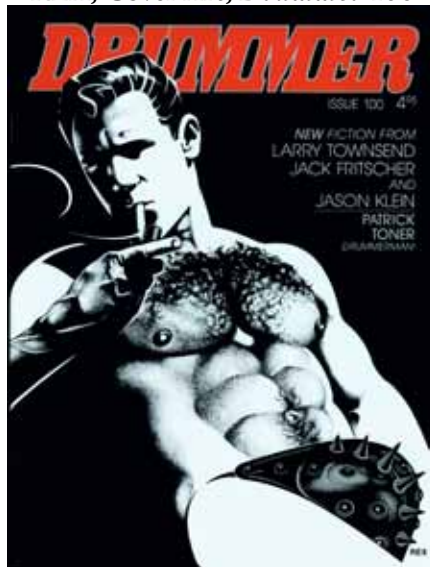
“Fritscher preserves the history, passions, troubles, and dreams of our departed brothers, and living elders, from back in the day of our very best as a Leather Tribe. *Drummer* magazine should be required study material at colleges worldwide because *Drummer* was our first loud voice when the whole world wanted to shut us up and shut us down.”
—**Papa Tony, Tribal Elder, <http://tribalvibept.blogspot.com>**

“Jack Fritscher is the firebrand writer who made the 1970s leather scene happen in a big way. His Drummer Salon introduced many artists and photographers like Tom of Finland and Robert Mapplethorpe into our Fey-Way Gallery stable. As leatherman and academic, Fritscher writes definitively about gay pop culture like no one else can. His books are always a revelation!”

—**Camille O’Grady, author, multi-media artist, partner, Robert Opel’s Fey-Way Gallery**

“Jack Fritscher took a dreary newsprint bar guide called *Drummer* and transformed it into a major publication that revolutionized gay publishing to become the international gay magazine to be reckoned with—the one all the others imitated but could never match.. As editor, Fritscher single-handedly discovered and promoted with great passion, an amazing string of artists, writers, performers, filmmakers and photographers who went on to become Porn Royalty in gay culture—legends whose names still resonate with the public thirty years later. His unstinting faith in these fledgling talents by showcasing them in *Drummer* was an integral part of their success. In an era of dumbed-down, politically correct gay rags passing themselves off as magazines today, their editors would be well advised to study Fritscher’s memoir and discover just what it really means to ‘march to a different *drummer*’ in publishing.”—**The Artist REX, Rexwerk**

REX, Cover Art, *Drummer* 100



Other Works by Jack Fritscher

Novels

Some Dance to Remember:
A Memoir-Novel of San Francisco 1970-1982

The Geography of Women
What They Did to the Kid
Leather Blues

Short-Fiction

Rainbow County
Corporal in Charge
Stand by Your Man
Titanic

Non-Fiction

Gay San Francisco: Eyewitness Drummer
Mapplethorpe: Assault with a Deadly Camera
Popular Witchcraft
Love and Death in Tennessee Williams
When Malory Met Arthur: Camelot
Television Today

www.JackFritscher.com

GAY PIONEERS:

How *Drummer* Magazine Shaped Gay Popular Culture 1965-1999

Volume 4

Jack Fritscher, Ph.D.
Founding San Francisco
Editor-in-Chief of *Drummer*

Collected and Edited by Mark Hemry

A Narrative Timeline, Analysis, and Archive of Art,
Sex, Erotica, Obscenity, Homophobia, Identity Politics,
the Culture War, and the Salon around *Drummer* Magazine

Based on internal evidence in *Drummer* magazine,
and in journals, diaries, letters, photographs,
interviews, recordings, magazines, and newspapers
in the Jack Fritscher and Mark Hemry Archive

Palm Drive Publishing™
San Francisco

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For author history and for historical research www.JackFritscher.com

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This memoir is a product of the author's recollections and is thus rendered as a subjective accounting of events that occurred in his life. This is a memoir book of humor, comedy, and satire meant to refract the author's eyewitness experience of what might otherwise be objective history. While all of this written "oral history" may be true, none of it may be. It must be emphasized that the text and allegations are provisional. With the first pages written in 1977, this is the first history to begin the difficult documentation of *Drummer* magazine. The text, the lists, the quotations, the illustrations, the credits for the illustrations, and the annotated bibliography in this "work in progress" are as thoroughly fact-checked as possible from internal evidence in *Drummer* itself, as well as, where possible, from journals, diaries, letters, photographs, interviews, recordings, magazines, and newspapers found in the personal collection of the Jack Fritscher and Mark Hemry Archive. Text may or may not be true and accurate, and does not reflect the sexual orientation of persons mentioned or depicted therein. The opinions, views, and allegations expressed are those of the author, or of the individual writers and speakers quoted, who themselves, in turn, do not represent the views or opinions of the author or the editor or the publisher; these opinions, views, and allegations may differ substantially from the opinion, views, and allegations of those who are referenced as personalities in this historical survey. The author, regretting any misrepresentation or misinformation or violation of copyright, apologizes; and he encourages documented corrections for future editions be sent to the publisher. Any person who is mentioned in these pages, or is an eyewitness to this history, or is a copyright owner, or is somehow concerned, is invited to correct or add or subtract from this book by contacting the publisher@PalmDrivePublishing.com

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Dedication

Gay Pioneers: *How Drummer Magazine Shaped Gay Popular Culture 1965-1999*

Gay Pioneers is dedicated to the following essential contributors to *Drummer* magazine: Jeanne Barney, Robert Mapplethorpe, A. Jay (Al Shapiro), David Sparrow, Larry Townsend, Robert Opel, Chuck Arnett, Phil Andros (Samuel Steward), Fred Halsted, Val Martin, Old Reliable (David Hurlles), Jim Stewart, Rex, Tom Hinde, Lou Thomas, Mikal Bales, Wakefield Poole, Patrick Califia, Gene Weber, Bob Zygarlicki, Max Morales, Steven Saylor, John Preston, Richard Hamilton, M.D., Anthony F. DeBlase, Andrew Charles, Tim Barrus, JimEd Thompson, J. D. Slater, Mark Thompson, The Hun, Mason Powell, Robert Davolt, Ronald Johnson, Mr. Marcus Hernandez, Skipper Davis, Mark I. Chester, Efren Ramirez, Ed Menerth, Guy Baldwin, Ken Lackey, Joseph W. Bean, and John H. Embry

Special dedication and thanks
to my stoic editor Mark Hemry
without whose remarkable diligence over thirty-seven years
this material would have been
impossible to collect, analyze, and present

With gratitude to
Jeanne Barney,
Jim Stewart, Mark Thompson
Chuck Renslow, Rick Storer
and The Leather Archives & Museum

How to Use This Text in the Printed Book and on the Internet

Initiated in 1977, this is the first history to begin the documentation of *Drummer* magazine. This book may be read as a narrative stream beginning with page one and continuing to the end. However, for both the fun of browsing and the ease of research, the book is designed with an index, and may be opened and entered on almost any page. Because each section is written to stand alone, what sometimes may seem like repetition is instead a refrain and rephrasing of a statement or a theme. The reader, who must be his or her own best critic, can turn the text like a chunk of Labrador spar to see the facets.

Responsibility and Transparency in This Book

For thirty years this book has been a work in progress. I was not paid, nor was I given grants, nor lunch, nor sex to write this book, nor do I expect much if any commercial return for the joy and labor required to fill in some big blanks in previously ignored and censored gay history. No agent or corporate publishers enforced spin, revisionism, or censorship. Asking the readers' indulgence, I assert that in my opining content and style, what is accurate is mine; what is inaccurate is also mine, and will be revised in future editions. What is here written is the eyewitness documentary and the oral history I have transparently offered for years to GLBT ethnographers. As a gay community service, my goal is to offer *Gay Pioneers: How Drummer Magazine Shaped Gay Popular Culture* simultaneously both as a low-cost-plus trade paperback, and as a free research document on the Internet. Visit www.JackFritscher.com

Research Materials

All research materials including publications, personal journals, letters, audio and video recordings, art, artifacts, photographs, and graphics are from the Jack Fritscher and Mark Henry Archive Research Collection. Every reasonable effort has been made to acknowledge all copyright holders. Any errors or omissions that may have occurred are inadvertent, and anyone with any copyright queries is invited to write to the publisher, so that full acknowledgment may be included in subsequent editions of this work.

Authorship

Except for the quotations of others, Jack Fritscher is the author of all the writing in this book.

The Sexual Revolution of the Titanic 1970s

Epigraphs

Whoever did not live in the years
neighboring the revolution
does not know
what the pleasure of living means.
—Charles Maurice de Talleyrand

Bliss was it that dawn to be alive,
but to be young was very heaven.
—William Wordsworth,
The Prelude

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CELTIC KNOT



HOW TO READ THIS BOOK IN PAPERBACK AND ON-LINE

To do justice to the way *Drummer* drew roots from 1960s gay popular culture and shaped fin de siecle gay popular culture and leather history from as many points of view as possible, and to assist readers scrolling piecemeal through the text on the internet, this book contains nineteen interconnected chapters.

I designed them purposely to build and loop around one another, like a Celtic Knot, sometimes telling the same story twice or three times as the different points of view of all the eyewitnesses' testimony affirm or contradict each other.

I hope this *frisson* encourages readers to peruse the rich text and fire up their own critical thinking.



Three players key to the founding of *Drummer* magazine. “Jack Fritscher, Jeanne Barney, and Larry Townsend,” Dorothy Chandler Pavilion, Los Angeles, January 10, 2007. Photograph by Mark Henry. ©Mark Henry

DRUMMER EXPANDS TO BRING YOU THE SAME FILTH, BUT NOW DISGUISED WITH SOCIALLY REDEEMING SCHOLARLY SIGNIFICANCE



Jack Fritscher wrote his activist editorial “Getting Off” in May 1978 for *Drummer* 23 (July 1978). In the 1970s, the first liberated decade after Stonewall, he added to *Drummer* the tag line, “The American Review of Gay Popular Culture.” He was planting a flag for a declaration of gay independence, an assertive vision of the new direction and new character of a San Francisco *Drummer* that reflected its grassroots readers, and how those national and international readers lived real-time in the emerging gay pop culture of the 1970s before that Titanic Decade hit the iceberg of AIDS. The illustration was custom created for this editorial by *Drummer* art director, Al Shapiro/A. Jay. The text of this page can be read in larger point size on page 466 of this book.

—Mark Hemry, editor



Alright. So where's DRUMMER get the leather balls to assume, yeah, assume to track, report, and chronicle what's happening in the masculine world of gay men? How legit can a rag get without losing its j/o quality? Pretty g.d. legit and pretty hardassed. No other mag sticks it into the gay subculture the way DRUMMER sticks it for you. No other gay mag touches the same raw nerve of what goes on in a wide cross-section of gay heads after midnight, after the lights go down

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low. DRUMMER dares to reassure you that even with the extremes that you fantasize about in your most secret heart of hearts: you are not alone.

GAY POP CULTURE

DRUMMER is no plastic fantasy. Every issue increasingly reflects what our readers want, as they send us more of what and where they're coming from: photos they snap, stories and articles they write, artwork they draw. DRUM-

MER exists by popular demand. Readers need their DRUMMER fix. We can't come out fast enough. If DRUMMER didn't exist, we'd have to be invented. DRUMMER's lucky enough to be a distinct medium for a genuine level of popular consciousness in the gay community. DRUMMER assures guys it's okay not to be locked into a 21-year-old all-American boy image, because our readers (you) are not boys. You're adult men.

EVEN BLUEBOYS GET THE COWS

You prefer hard sex the way you prefer men. You're not afraid of your rich fantasy life. You're not afraid of actualizing your fantasies. You've begun to notice that some gay periodicals are little more than soft-focus clones from erotic-photo mailorder catalogs. DRUMMER has always had a different, harder beat. DRUMMER isn't *Vogue* in butch drag. DRUMMER is increasingly a voice of a now less-closeted part of gay society. DRUMMER is a forum for men who enjoy authentic Sensuality and Mutuality.

We want to touch the way you really are after dark. When you've gone beyond the pretty-baby stage, you want articles, interviews, and fiction that stroke your head. We're not the last word on gay pop culture; but we're the first, and we're working to be the best. We dare to publish attitudes others repress. First, because you want our point of view which we picked up from you. Second, because certain subjects need to be printed to give full dimension to the genuinely alternate ways of being an adult, masculine, gay man in this country at this time.

DRUMMER IS AGGRESSIVE

Just you mention DRUMMER in a roomful of guys. You'll get a heavy feedback of attitude. They either love us or hate us. They either understand us (meaning themselves) or they refuse to understand us (again, meaning themselves). Some of them have every issue from Number One. Some of them wouldn't let DRUMMER sully their art-deco coffee tables. But lots of them interestingly enough, are closet-DRUMMER-boys: they keep their secret copy of our latest issue hidden handily under the bed next to the grease, the poppers, and the clothespins.

YOU ARE OUR VOICE

DRUMMER is a duo-purpose magazine. As we slowly evolve, we want to get your head off as much as we've always gotten you, uh, other head off. In short, DRUMMER has the balls to assume to report, rehash, and reshuffle to a certain expressive level of gay pop culture, because you keep buying and demanding this certain stuff issue after issue. You keep telling us what you want to see and read. We go beyond “models” — hot as they are. We prefer to reflect more authentic, real-life men. You ask for the same in our articles and fiction. It's you after all, who puts the *popular* in pop culture. Your very special, adult, masculine voice gives DRUMMER its very definite responsibility, purpose, and direction. ▲

